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ABSTRACT

A classroom method used to develop advanced English-as-a-second-language students' appreciation for a literary work, ability to do close text analysis, and general language skills is described. The four-session procedure uses a short story and careful sequence of teacher questioning. In the first session, students are prepared to understand the story's creative aspects by considering elements that make it meaningful. They then read the text. In the second session, small groups compare notes on their analyses and begin whole-class discussion of story specific elements: setting; characters; action; theme; style; language; cultural references; symbols. Specific questions are presented here. Student are given the full 90 minutes of the third session to write about what the theme of the story is and how the author uses characters and symbols to bring it out. In the fourth session, the essays are returned with teacher comments and error corrections. Common problems are discussed, and an exemplary essay written by a former student is distributed to all students. They are then asked to rewrite their essays and to make corrections to sentences with errors on a list distributed to them. Story text, exemplary essay, and sentences for correction are appended. (MSE)

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An Interactive Procedure for Developing Literary Appreciation and Language Skills

Marcella Frank

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Authhor Marcella Frank

February 17, 1998

Title - AN INTERACTIVE PROCEDURE FOR DEVELOPING LITERARY APPRECIATION AND LANGUAGE SKILLS

Given at the 1997 national TESOL Conference by MARCELLA FRANK, American Language Institute, New York University

This paper is a summary of a demonstration I gave at the 1997 TESOL Conference on "An Interactive Procedure for Developing Literary Appreciation and Language Skills." The interaction is between student and teacher, between student and student, and between student and text. The procedure I demonstrated was for a class of advanced ESL students working with a short story. Much of the procedure involves teacher questioning in a carefully sequenced order. The purpose of the procedure is to encourage students' appreciation of a literary work, to develop their ability to do a close analysis of the text, and to expand their speaking, reading, writing, vocabulary skills.

The short story I use in the classroom is Ernest Hemingway's "A Clean Well-lighted Place."[1] It takes four sessions to accomplish the goals of literary appreciation and language expansion. In the course of classroom discussion I make sure that students are supplied with the vocabulary they need, given either by other students or by myself if necessary.

In the demonstration I used the partipants as students to illustrate the actual give and take that goes on in the classroom. In this summary I will give the demonstrated step-by-step ordering of teacher questioning and the expected student answers for each of the four sessions.

[1] "A Clean, Well-lighted Place comes from Winner Take Nothing by Ernest Hemingway, Copyright 1933 by Charles Scribner's Sons, renewed copyright © 1961 by Ernest Hemingway.

FIRST SESSION

This session is intended to prepare the students to understand the creative aspects of a story. I ask the question: "If you were going to write a short story, what are the important elements you must consider to make the story meaningful and interesting?"

I write on the board - Elements of Fiction.[1] As I get each element that I'm looking for, I list it on the board and have some discussion about it. The elements, arranged in order of ease of discussion, are: 1. Setting (place and time), 2. Characters, 3. Action (what happens), 4. Theme (aspect of human experience), 5. Style (language, symbols, cultural references).

Finally, I distribute Hemingway's "A Clean, Well-lighted Place" (see Appendix A). The assignment for the next session is to read the story first for enjoyment, then to make notes for each of these elements of the story.

SECOND SESSION

First, students work in groups to compare notes on their analysis of the elements of fiction in the story. Then students regroup as a class for further discussion. To get their initial reaction to the story, I ask the class whether they liked or disliked the story and why. Then I start a series of questions on each of the elements in the story. During

[1] The term "Elements of Fiction" is taken from A Handbook for the Study of Fiction by Lynn Altenbernd and Leslie L. Lewis, The Macmillan Company, 1966, pages 55-80. To make it easier for ESL students to analyze a story, I shortened their list by combining some of these elements under style. Under their list of the elements of fiction are: A. Subject Matter, B. Character, C. Point of View, D. Action and Plot, E. Setting, F. Atmosphere and Tone, G. Language, H. Allegory and Symbolism, I. Theme.

the discussion I encourage students to locate the place in the story that supports any of the points they make.

1. Setting

Question; What is the setting of the story:

Answer: place - in a cafe in Spain on a square. Also, briefly, the bar near the end of the story.

time: late at night, lasting about two or three hours.

2. Characters

General questions:

Question: How many characters are there?

Answer: three - the old customer, the young waiter and the old waiter

Question: How do we learn about their lives, their beliefs, their attitudes?

Answer: Mainly by what they say and do.

Specific questions about the characters:

Question: What do we learn about the old customer?

Answer: he's 80 years old; he has money; he tried to commit suicide; his niece cut him down (so we learn she looks after him); he's deaf (he lives in a world of silence); he drinks at the cafe every night; he's clean; he gets drunk, but with dignity

Question: What do we learn about the young waiter:

Answer: He has"youth, confidence, work"- these make his life meaningful; he wants to close the cafe early to get home; he has a wife; time is important to him - he thinks mainly about his own needs; he can't enter into the feelings of others; he is egoistic, self-centered, selfish; he's unsympathetic, but not bad - he only wants to go home; he's stupid (his use of simple syntax); he's materialistic (money is important to him).

Question: What do we learn about the old waiter?

Answer: He's kind (let him stay); he has compassion, sympathy; he is willing to stay open later; he is empathetic (he can enter into the feelings of others); he is old, has no wife, lives alone (he once had a wife); he has only work, no confidence or youth.

At this point I draw attention to the following dialogue near the beginning of the story about the soldier who is passing by.

"The guard will pick him up," said one waiter.

"What does it matter if he gets what he's after."

Then I ask the class which waiter is speaking. I do this to draw attention to Hemingway's economic style in quickly establishing differences between the attitudes of the two waiters.

Finally, I ask who the main character is, the one through whom Hemingway is establishing his theme. I usually get the old waiter,although some students wrongly give it as the old customer.

3. Action

Question: How is the action presented? (what happens)

Answer: in scenes, mainly through a conversation between two waiters about an old customer.

Question: What is happening in the story?

Answer: Not much. The old customer is waited on by the young waiter. Then the old waiter closes up the cafe, goes to a bar and then presumably home.

4. Theme

Note: This element is more difficult to discuss than the first three because it is so closely knit with the characters and the symbols.

Question: What is the theme of the story? What aspect of human experience is the story concerned with?

Answer: The loneliness of old people.

Question: What is the significance of the title, "A Clean,Well-lighted Place" in relation to the theme?

Answer: The light, cleanness, and order in such a place give comfort to the old. They fill their emptiness and give them a sense of dignity.

Question: How does the symbolic use of light and dark bring out the theme of the loneliness of the old?

Answer: In the dark at night they feel the emptiness of their lives, possibly a fear of death. It is only the light that can dispel their fear.

Question: How does the use of "nothing" and "nada" in the old waiter's reverie reinforce the theme of the loneliness of the old?

Answer: The repetition of the word "nothing" and the "nada's" in the paraphrase of the Lord's Prayer suggest that nothing, not even religion, offers meaning to their lives.

Question: How are the characters used to bring out the theme of the loneliness of the old?

Answer: The contrasting attitudes of the two waiters toward the old customer allows us to see how both of the old men have the need for light and cleanness in order to face with dignity the loneliness of their lives.

5. Style

Note: The element of style is the most difficult to discuss. It needs more close observation since it is not necessarily related to the subject matter of the story. Also, many students have little experience with this kind of analysis.

Especially in this discussion, I have to supply more of the needed vocabulary, and I usually add more information about the author's style. Also in this discussion, I ask students to pinpoint the places in the story that illustrate the point made about his style.

Question: What can you say about the style used in the story? Consider the language, cultural references, symbols.

Answers:

Language:

concise/economic - The story is very short but every detail counts.

poetic/lyric - In the opening picture of the light and shade, a rhythmic cadence is established by the repetition of and.

colloquial/conversational - Much of the story consists of dialogues, with repetition.

concrete - There is a visual picture of light and shade at the beginning of the story. (Also, there is no use of abstract terms, except for the word dignity - an important word for Hemingway, along with courage, endurance, honor)

Cultural references:

1. Use of precise details to give the flavor of the place - half a peseta tip, counting the saucers to determine the bill. Also, the use of some Spanish words - hombre, otro loco mas, bodega

2. Religious references - cutting down the old man because of fear for his soul; the familiarity with the Lord's Prayer

3. social reference - jealousy of husbands

Symbols: (already mentioned in discussing the theme)

The significance of "A Clean, Well-lighted Place" in providing a refuge for the lonely men; the contrasts between dark and light; the use of nothing/nada to symbolize the emptiness of the old people's lives.

Under the discussion of style, I also try to get the students to note some examples of the tone used by Hemingway in the story.

cynical - the use of "nada" in the old waiter's reverie. The Lord's Prayer, which may bring comfort to people with religious faith, means nothing to the old waiter.

ironic - In the conclusion, the old waiter thinks he can't sleep because he has insomnia, but the reader knows that it is his fear of the dark that keeps him awake.

Also, in the scene where the young waiter says to the old customer, "You should have killed yourself last week," the deaf customer only replies "Thank you" when he is given another brandy.

I also mention that this cynical and ironic tone adds a touch of humor to the story. Also adding humor is the use of "otro loco más."

At the end of this session I give the assignment for the next class. I ask the students to be prepared to write an in-class essay on "A Clean, Well-lighted Place." I tell them to review the story and their notes on the elements of fiction found in the story and to bring both to class next time. Finally I distribute an encyclopedia article on Hemingway's life and work for them to read at home.

Third session

Students are given the full ninety minutes of this session to write on the question: What is the theme of "A Clean, Well-lighted Place" and how does Hemingway use the characters and symbols to bring out this theme? Give your opinion about the story.

Students are warned to time themselves so that they can handle all parts of the question.

Fourth session

At this session, student essays are returned with my comments on them, and usage mistakes are indicated by correction symbols (see Appendix D). I discuss some of the common problems - for example, not enough time was left for the last part of the question, and not enough support from the story was given for their generalizations. I also mention some of the interesting points made in their essays. For example, one student refers to a Chinese saying, "Love all men as you love your father." Another feels that the young waiter represents the man he was, the old customer the man he is becoming, afraid of death.

Then I distribute copies of an essay written in class by a former student (see Appendix B) as an example of an excellent answer to the question. (Some of the faults in usage in this essay have been corrected so that the students can focus on the way the ideas have been presented.)

For the next assignment, I ask students to rewrite their essays.

Finally, I distribute a list of sentences from the students' essays (see Appendix C) for them to correct their mistakes in usage.

This sentence correction exercise adds a final grammatical component to the other language expansion activities that have been integrated with the interactive procedures for developing literary appreciation - procedures that encourage students to see how a truly creative writer has portrayed the universal theme of loneliness in a specific setting in Spain.

APPENDIX A

A CLEAN, WELL-LIGHTED PLACE

BY ERNEST HEMINGWAY

Not much happens in this story—only a brief conversation between two waiters in a Spanish café. They talk about a client who is sitting by himself and drinking brandy, just before closing time. Yet the impact of the story, for all its brevity and simplicity, is tremendous. Here is a glimpse into *rather than* at *life which jars the reader into somber thoughts about the stark tragedy of loneliness.*

Ernest Hemingway (1899–1961), an American Nobel Prize winner in literature, spent part of his life in Spain and frequently used it as a setting for his novels and short stories.

It was late and everyone had left the café except an old man who sat in the shadow the leaves of the tree made against the electric light. In the daytime the street was dusty, but at night the dew settled the dust and the old man liked to sit late because he was deaf and now at night it was quiet and he felt the difference. The two waiters inside the café knew that the old man was a little drunk, and while he was a good client they knew that if he became too drunk he would leave without paying, so they kept watch on him.

"Last week he tried to commit suicide," one waiter said.

"Why?"

"He was in despair."

"What about?"

"Nothing."

"How do you know it was nothing?"

"He has plenty of money."

They sat together at a table that was close against the wall near the door of the café and looked at the terrace where the tables were all empty except where the old man sat in the shadow of the leaves of the tree that moved slightly in the wind. A girl and a soldier went by in the street. The street-light shone on the brass number on his collar. The girl wore no head covering and hurried beside him.

"The guard will pick him up," one waiter said.

"What does it matter if he gets what he's after?"

"He had better
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The waiter went a
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"His niece."
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What kind of hour
"He says up bec
"He's lonely. I'r
"He had a wife

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"He had better get off the street now. The guard will get him. They went by five minutes ago."

The old man sitting in the shadow rapped on his saucer with his glass. The younger waiter went over to him.

"What do you want?"

The old man looked at him. "Another brandy," he said.

"You'll be drunk," the waiter said. The old man looked at him. The waiter went away.

"He'll stay all night," he said to his colleague. "I'm sleepy now. I never get into bed before three o'clock. He should have killed himself last week."

The waiter took the brandy bottle and another saucer from the counter inside the café and marched out to the old man's table. He put down the saucer and poured the glass full of brandy.

"You should have killed yourself last week," he said to the deaf man. The old man motioned with his finger. "A little more," he said. The waiter poured on into the glass so that the brandy slopped over and ran down the stem into the top saucer of the pile. "Thank you," the old man said. The waiter took the bottle back inside the café. He sat down at the table with his colleague again.

"He's drunk now," he said.

"He's drunk every night."

"What did he want to kill himself for?"

"How should I know?"

"How did he do it?"

"He hung himself with a rope."

"Who cut him down?"

"His niece."

"Why did they do it?"

"Fear for his soul."

"How much money has he got?"

"He's got plenty."

"He must be eighty years old."

"Anyway I should say he was eighty."

"I wish he would go home. I never get to bed before three o'clock. What kind of hour is that to go to bed?"

"He says up because he likes it."

"He's lonely. I'm not lonely. I have a wife waiting in bed for me."

"He had a wife once too."

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"A wife would be no good to him now."

"You can't tell. He might be better with a wife."

"His niece looks after him."

"I know. You said she cut him down."

"I wouldn't want to be that old. An old man is a nasty thing."

"Not always. This old man is clean. He drinks without spilling. Even now, drunk. Look at him."

"I don't want to look at him. I wish he would go home. He has no regard for those who must work."

The old man looked from his glass across the square,[1] then over at the waiters.

"Another brandy," he said, pointing to his glass. The waiter who was in a hurry came over.

"Finished," he said, speaking with that omission of syntax [2] stupid people employ when talking to drunken people or foreigners. "No more tonight. Close now."

"Another," said the old man.

"No. Finished." The waiter wiped the edge of the table with a towel and shook his head.

The old man stood up, slowly counted the saucers,[3] took a leather coin purse from his pocket and paid for the drinks, leaving half a peseta tip.

The waiter watched him go down the street, a very old man walking unsteadily but with dignity.

"Why didn't you let him stay and drink?" the unhurried waiter asked. They were putting up the shutters. [4] "It is not half past two."

"I want to go home to bed."

"What is an hour?"

"More to me than to him."

"An hour is the same."

"You talk like an old man yourself. He can buy a bottle and drink at home."

"It's not the same."

"No, it is not,"
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"And you? Y
hour?"
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of the leaves."
"Good night,"
"Good night,"
continued the co
but it is necessar
want music. Cer

[1] *across the square:* Here "square" refers to the plaza. The café is on the sidewalk.

[2] You can note for yourself how the waiter "omits syntax": "Close now" should be "We are closing now."

[3] The saucers record the number of drinks he must pay for.

[4] They were closing the café for the night.

[5] The implicatio
pectedly, might disc
[6] *hombre:* Span
[7] *bodegas:* Span
[8] Note this senter
standing what follo

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"No, it is not," agreed the waiter with a wife. He did not wish to be unjust. He was only in a hurry.

"And you? You have no fear of going home before your usual hour?"

"Are you trying to insult me?" [5]

"No, hombre,[6] only to make a joke."

"No," the waiter who was in a hurry said, rising from pulling down the metal shutters. "I have confidence. I am all confidence."

"You have youth, confidence, and a job," the older waiter said. "You have everything."

"And what do you lack?"

"Everything but work."

"You have everything I have."

"No. I have never had confidence and I am not young."

"Come on. Stop talking nonsense and lock up."

"I am of those who like to stay late at the café," the older waiter said. "With all those who do not want to go to bed. With all those who need a light for the night."

"I want to go home and into bed."

"We are of two different kinds," the older waiter said. He was now dressed to go home. "It is not only a question of youth and confidence although those things are very beautiful. Each night I am reluctant to close up because there may be someone who needs the café."

"Hombre, there are bodegas [7] open all night long."

"You do not understand. This is a clean and pleasant café. It is well lighted. The light is very good and also, now, there are shadows of the leaves."

"Good night," said the younger waiter.

"Good night," the other said. Turning off the electric light he continued the conversation with himself.[8] It is the light of course, but it is necessary that the place be clean and pleasant. You do not want music. Certainly you do not want music. Nor can you stand

[5] The implication is that the younger waiter, if he arrived home unexpectedly, might discover he had a rival.

[6] *hombre:* Spanish for "man." This is a friendly form of address.

[7] *bodegas:* Spanish for "wine cellars."

[8] Note this sentence well as you read on, for it is an important clue to understanding what follows.

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before a bar with dignity although that is all that is provided for these hours. What did he fear? It was not fear or dread. It was a nothing that he knew too well. It was all a nothing and a man was nothing too. It was only that the light was all it needed and a certain cleanness and order. Some lived in it and never felt it but he knew it all was nada y pues nada y nada y pues nada.[9] Our nada who art in nada, nada by thy name thy kingdom nada thy will be nada in nada as it is in nada. Give us this nada our daily nada and nada us our nada as we nada our nadas and nada us not into nada but deliver us from nada; pues nada.[10] Hail nothing full of nothing, nothing is with thee.[11] He smiled and stood before a bar with a shining steam pressure coffee machine.

"What's yours?" asked the barman.

"Nada."

"Otro loco mas," [12] said the barman and turned away.

"A little cup," said the waiter.

The barman poured it for him.

"The light is very bright and pleasant but the bar is unpolished," the waiter said.

The barman looked at him but did not answer. It was too late at night for conversation.

"You want another copita?" [13] the barman asked.

"No, thank you," said the waiter and went out. He disliked bars and bodegas. A clean, well-lighted café was a very different thing. Now, without thinking further, he would go home to his room. He would lie in the bed and finally, with daylight, he would go to sleep. After all, he said to himself, it is probably only insomnia. Many must have it.

[9] *nada y pues nada:* Spanish for "nothing and then nothing."

[10] This is a paraphrase of the Lord's Prayer. The Spanish word *nada* ("nothing") takes the place of some of the English words. Note the effect: "Our Father, who art in heaven, hallowed be thy name. Thy kingdom come, thy will be done on earth as it is in heaven. Give us this day our daily bread and forgive us our debts as we forgive our debtors. And lead us not into temptation, but deliver us from evil; amen."

[11] This is a paraphrase of a prayer to the Virgin Mary: "Hail Mary, full of grace, the Lord is with thee." After this sentence there is a break: we move from the inner reverie of the waiter to an actual scene in a bar.

[12] *Otro loco mas:* Spanish for "another crazy one."

[13] *copita:* Spanish for "little cup."

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APPENDIX B

Student Essay - on "A Clean Well-lighted Place" by Hemingway

Question: What is the theme of "A Clean, Well-lighted Place" and how does Hemingway use the characters and symbols to bring out this theme? Give your opinion about the story.

Ernest Hemingway's story, "A Clean, Well-Lighted Place", is about the loneliness of old people. In the setting of a Spanish café, on a warm summer night, we can witness two waiters discussing their one and only customer; an old, lonely man. The man is evidently getting drunk, and we get to know why only through the discussion between the waiters.

The two waiters contrast each other. The older one functions as a mirror; he empathizes with the man since he has the same fear and despair within himself. The young waiter, however, holds all the attributes of youth; he is a materialist with a need of immediate satisfaction. He has little patience or sympathy for the old man; why should he feel sorry for anyone who has money? In his egoism, he is only concerned about going home, and therefore wants the man to leave the cafe.

The old waiter tries to explain what important need the café fills for lonely people. Being alone in the dark, without anyone next to you, intensifies the despair felt by a lonely person. The cafe, the old waiter points out, offers cleanness and light; it gives the opportunity of being part of a respectable entity. The shadow of the trees give the old man enough shelter; he can sit in the shadow but still see the light.

The light seems to refute the loneliness, it contains life within itself, it gives meaning and structure to the world. The darkness, however, allows the fears to expand into something uncontrollable.

I liked the short story very much since it leaves us with something to think about. It is easy to have confidence while one is young and surrounded by family and friends. It is also easy, however, to underestimate the importance of these components of one's life. Thoughts and feelings deem to lose their ~~fwxtx~~ meaning without someone to share them with.

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APPENDIX C

Nov. 18, 1996

Student sentences for correction - from compositions on "A Clean Well-lighted Place"

1. A person is born, grows, have a job, is married to a woman or a man, works, gets older, is separate from his/her spouse, and dies. In short, a person is born and die; life is nothing./

2. This theme was very different to that of Hemingway's another story "the old man and the sea" in which the old man was the hero of the life.

3. When I finished reading this story, the image of the old man sitting in the shadow of life gave the deep expression in my mind.

4. There is an adage in Chinese - to love all old men, like as to love your father.

5. When we feel unhelpful, we often depend on religions.

6. I think that the old waiter understand the loneliness of the old man so the old waiter go to another bodegas after work.

7. He [the old waiter] has empathy for the old customer because he felt lonely himself due to his lack of confidence and youth.

8. Hemingway uses very dramatic and repetitious style complete with very easy word and detail in the story.

9. He [the old waiter] can understand why the old man come to the cafe every night and what is the problem with his mind.

10. Aristotle said "human have to live with the others."

11. This story tends to be nihilism but handles the deep inside more than superficial materialism.

11. A short story is a unique mirror that gives a "slice of life" which it reflects and also gives the author point of view. This short story require what we may called "reading between the lines".

12.The author, also, choses a very clean, well-lighted place. The light; however, emphasizes the thing the old man lacks.

13. Hemingway is one of the most famous American novelist and short story writer.

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APPENDIX D

M. Frank

SYMBOLS FOR CORRECTION OF COMPOSITIONS

(Starred symbols indicate more elementary types of faults)

* agree — agreement. Make the verb singular or plural according to the main word in the subject.

The architecture of these buildings is very interesting.

If each or every is part of the subject, the verb must be singular.

Everybody is coming to the party.

* ap — apostrophe. An apostrophe has been incorrectly added or omitted. Apostrophes are used for contractions with auxiliaries (who's = who is) or for possessives of nouns (the girl's hat) but not for the possessive of pronouns (its function, whose book)

* art — article. The article (a, an, the) is incorrect or omitted.
Use an article with a singular countable noun.
Do not use an article with a noncountable noun that stands alone (I am studying history). Use the if the noncountable noun is followed by a modifier (the history of the United States).

* C — capital letter. Correct for capitalization.
Use an initial capital letter for a word referring to nationality or religion (an Italian custom; the Catholic religion), a day of the week, a month, a holiday, a geographic name.

* ⌒ — close up. Join together as one word - them selves.

* comp — comparison. Use the correct word form, preposition, pronoun or auxiliary required in a comparison.

concl — conclusion. Add a conclusion, or rewrite a weak conclusion.

con — connection. Use an appropriate connection within a paragraph.

coor — coordination. Too many short sentences have been written separately or joined by and. Subordinate some of the sentences.

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dangl — dangling. Correct the -ing or -ed phrase that has no subject to be attached to.

dangling - While watching TV, her dinner was burning on the stove.

correction - While watching TV, she didn't notice that her dinner was burning on the stove.

or While she was watching TV, her dinner was burning on the stove.

* frag — fragment. Do not cut off a part of a sentence from the rest.

fragment - She has many hobbies. For example, tennis and dancing.

correction - She has many hobbies. for example, tennis and danci

or She has many hobbies. Among them are tennis and dancing.

* H — hyphen. Correct or add a hyphen within a word or at the end of a line. Do not use a hyphen at the beginning of a line.

inform — informal. Change the informal expression to one that is more appropriate for formal English.

intro — introduction. Add an introduction, or rewrite a weak introduction.

* N — number (of nouns and adjectives). Use the correct singular or plural form for a noun.
Adjectives do not have any plural form except for this (plural these), that (plural those), much (plural many), little (plural few).

par — paragraph development. The paragraph does not develop one main point, or it includes more than one point, or its main point is not sufficiently developed.

* ¶ — new paragraph. The paragraph is too long, or the wording suggests that you are turning to another aspect of the point you are developing, or a new point is being made.

* no ¶ — no new paragraph. This paragraph is very closely related to the one that precedes it.
Avoid single sentence paragraphs.

|| parallelism. Use the same grammatical form for word groups connected by words like and, or, than.

fault in parallelism - The girl promised to stay home that week and that she would study for her tests.

correction - The girl promised to stay home that week and to study for her tests.

prep preposition. Correct the preposition fault.

* pro pronoun. Correct the pronoun fault. The fault may be:

1. an incorrect form of the pronoun
2. a confusion between it and there
3. a vague or unclear reference of a pronoun
4. a change in pronoun number (singular or plural)
5. an unnecessary pronoun

* P punctuation. Correct the punctuation. Watch especially for a comma or a semicolon that has been added or omitted. Correct a run-on sentence (two sentences incorrectly joined into one by a comma or no punctuation) by using a period or a semicolon.

run-on - I will have to read more in college, consequently I will improve my reading skill.

correction - I will have to read more in college; consequently I will improve my reading skill.

repet repetitious. Cut out the unnecessary expressions or ideas that repeat what has already been said.

* SS sentence structure. Supply the missing subject, verb, or object. Or correct the form of a phrase used as a subject or an object.

* sp spelling. Use the correct spelling.
Observe the rules for doubling final consonants, keeping or dropping final e, changing y to i, combining the letters i and e.

* trans transition. Rewrite the opening sentence of a paragraph so that it connects with the preceding paragraph, or so that it makes the point of the paragraph clear.
lead-in transition. Add a connection, or rewrite a weak connection between the general statements of the introduction and the beginning of the specific topic of the composition.

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vague — vague. Make the expression or the statement more specific in relation to the point being made.

* V — verb. Use the correct verb tense, verb form, or auxiliary.

form: BE + ____-ing (progressive)
BE + ____-ed (passive)
HAVE + ____-ed (perfect tenses)

TO (infinitive)
WILL
DO
MAY
MUST
CAN
SHOULD
+ ____ - (no ending)

Use the -ing form of a verb after a preposition.

* WF — word form. Use the correct ending for the word (determined by the word's part-of-speech function in the sentence).

* WO — word order. Use the correct word order for: questions and indirect questions; adverbials; adjectives. Do not separate a verb and its object.

~ Reverse the word order.

wordy — wordy. Remove the excessive wording that has been used for the idea being expressed.

* WW — wrong word. Choose the exact word for the intended meaning.

^ — omission. Supply the missing word.

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